

ABBOTT H. THAYER



CARNEGIE INSTITUTE PITTSBURGH

MDCCCCXIX

W. J. Rice

EXHIBITION OF PAINTINGS BY

Abbott H. Thayer



PITTSBURGH
Carnegie Institute

1919

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The names of contributors appear in the text of the Catalogue.



Abbott H. Thayer

ABBOTT H. THAYER

FEW painters, who as artists of ability have a right to our consideration, have written about art. Whistler is one notable exception, since we have as a rich heritage from him, both paintings and prints of rare beauty, and in his "Ten o'Clock" lecture an invaluable lesson on art.

To few artists of the present day would we turn for a written expression on the subject of art with greater attention than to Abbott H. Thayer. He is recognized, with scarcely a dissenting voice, as an artist of unusual power and ability, possessing in his art, as in his character, supreme qualities. His important works are characterized by great dignity and refined qualities of color. Probably the dominating note, however, is the expression of character. He seems to read the innermost and profound meaning expressed by external form, and then, by the skillful use of forceful masses, to express

ABBOTT H. THAYER

this with extraordinary power. In addition he has a fine appreciation of the beautiful harmonies expressed by color; and these he renders, sometimes in great masses of lovely grey, sometimes in darker notes, with unusual tenderness.

One of the earlier American painters of our present time, he, like Winslow Homer, has maintained his distinguished place in the estimation of his fellow-painters, and that without challenge. For many years he has been a dominant figure, and he continues to occupy his commanding position.

George de Forest Brush, his fellow-artist and lifelong friend, says of his art: "Abbott Thayer stands alone in these times in the expression of the countenance, and his best examples rank him among the Masters. When his work shall be gathered in after years, it will be not only a satisfaction to the public, but a support to all younger artists of integrity, who are moved by repose and nobility, rather than by the popular idea

of originality. There is nobody," he adds, "who has painted such touching looks." This is high praise, and the high esteem in which Thayer's art is almost universally held but reflects the judgment of Mr. Brush and other artists who are qualified to speak.

Probably nothing that could be written about Mr. Thayer would be as interesting or as valuable as his own expression of opinion touching art. His judgment is based upon his unquestioned power as a painter, and is the result of a lifetime of earnest study and of keen observation.

We hear often of this or that influence as helping or hindering the young artist: encouragement or the lack of it in his youth; the influence of the schools or of the teachers; incidents of private life as they may have a bearing upon the development of the student. When Mr. Thayer sweeps all such matters aside as of secondary interest and importance,—when he expresses the belief that, if a man has it in him to be an

artist, if he has the vision to see beauty in nature, to which other men are blind, and the desire to share such beauty with others, he will succeed in expressing himself, under no matter what influences or conditions he may live,—he expresses his deep conviction.

“The artist is born,” Mr. Thayer says, “as the poet is born. You cannot make an artist. To the artist is given the divine gift of vision—of seeing. To present on his canvas this vision seen—this form of beauty conceived in the mind of the artist—becomes the need of the painter. But the vision must first be seen, and the conception of a picture is a God-given gift. No amount of work could possibly make the vision, and no amount of work could possibly make an artist.”

Rarely has a great painter expressed an opinion upon the philosophy of art with more intimate knowledge, or described with more beautiful imagery the spirit of the artist in his indefatigable search after Truth, than did Mr. Thayer when he continued:

“It is as though a man were shown a crystal, a perfect thing, gleaming below depths of water—far down beyond reach. He would dive and dive again, driven by his great desire to secure it, until finally, all dripping, he brought it up. But that in the end he could bring it, a perfect thing, to us, was possible solely because he had first *seen* it gleaming there. Others might dive and dive, might work and labor with endless patience and endless pain, but unless they had first *seen* the crystal,—unless they had been given this divine gift of seeing—this vision—they would come up empty-handed. The occasional so-called genius does not *make* the crystal, but he alone sees it, where it lies gleaming below depths of water, and by his effort brings it to us. The whole question is how absolutely, how perfectly, the artist sees this vision.

“After the artist has lived, for a certain period, in worship of some particular specimen or type of the form of beauty dearest

to him, this crystal-like vision forms, clearer and clearer, at the bottom of his mind, which is, so to speak, his *sea of consciousness*, until at last the vision is plainly visible to him, and the all-strain and danger-facing time has come for putting it into the form in which, as one of the world's treasures, it is to live on."

That the artist should ever be able to record on his canvas to his own absolute satisfaction the vision of beauty that he has seen, Mr. Thayer considers improbable. He says he may have moments of great elation, that by some most favorable circumstances—sometimes by putting a canvas away for a time, and coming suddenly upon it—an artist may be thrillable at moments by his own work; but that in the end he has usually to be satisfied that he has come as close as he has to the vision of perfect beauty which he sought to record.

When asked whether the artist has ever been granted a vision of any beauty which is not based upon the beauty of nature, he

exclaimed emphatically, "No, no, no! I don't see the slightest material for any such conception."

And when the question was further put,—granted that the artist has the gift of seeing beauty in nature to which others are blind, is his picture Art in proportion as he truthfully records the beauty of the nature that he sees? Mr. Thayer answered, "Yes. Everything in art, in poetry, music, sculpture, or painting, however fantastic it looks to people who are not far enough on that road, is nothing but truth-telling, true reporting of one or another of the great facts of nature—of the universe. Music has emerged from the world's noise and jangle by the same law of *intuitive selection*, causing the original music-discoverer to begin by perceiving in the jangle each incidental harmony. Of course in architecture shelter for mankind is the purpose, though the resultant structures tell these truths."

Touching upon this question, Mr. Thayer

ABBOTT H. THAYER

puts the query: "Do naturalists imagine that the arts can stand as they do, illuminating beacons through the ages, without having adamant, crystal truth at their core?"¹

Mr. Thayer is a man of slight build and of a nervous temperament, with a glance so intense and clear and penetrating; with a mind so keen and logical and which acts with such precision that the impression received of the man's personality is enduring. The exactness with which in writing he uses words is but an indication of his attitude toward everything he undertakes. There is never anything accidental about what he says or does. He is a man of clear vision who believes Truth, whether in art or science, to be the very heart of the matter. And his gentle courtesy and quiet charm of manner are qualities that are very appealing.

Born in Boston, Massachusetts, on August

¹ "Concealing-Coloration," by ABBOTT H. THAYER, *Popular Science Monthly*, July, 1911, page 34.

12, 1849, Thayer was christened Abbott Handerson: *Handerson*, not *Henderson*, as if, Mr. Thayer says, "some ancestor failed to know how to spell. Anyway it has come down to me *Han*," he adds.

When a young lad, he went with his family to live at Keene, New Hampshire, the town of his mother's family, the Handersons. There among the New Hampshire hills his boyhood was spent, and his earliest associations were with the out-of-doors. He did not grow up under the most artistic influences, although his father was always very much interested in his son's wish to be a painter. The father, Dr. William Henry Thayer, had not been encouraged to develop his artistic tendencies. His father, Abbott's grandfather, had no artistic leaning, and his son was directed toward another profession. But the hunger for art which Dr. Thayer had had when a boy, and which in him had been suppressed at home, made him quick to sympathize with

Abbott in his interest in art. Throughout the boy's youth and early manhood, he had the help of his father's encouragement and approbation. During the Civil War, when Dr. Thayer was serving as Surgeon with the 14th New Hampshire Volunteers, he kept writing home about Abbott who was then twelve, thinking it time that he should have instruction in some art class. The boy had begun to paint before he was ten years old, and it would be interesting now to see some of the pictures of animals or birds which he did at that time, or some of the dog-portraits which were his first paid commissions.

Upon his return from the war in 1864, when Abbott was fifteen, Dr. Thayer, finding his practice in Keene dissipated, moved with his family first to Woodstock, Vermont, where he lectured at the Vermont Medical School, and later to Brooklyn, where he again practiced his profession. Abbott received instruction at the Academy of De-

sign in Brooklyn, and at the National Academy of Design in New York. In 1869 we find that he had taken a studio in Brooklyn, and that his interest was almost entirely centred on animal painting. He was so interested in painting animals at that time that his object in going to Europe was, as Mr. Thayer himself says, "to study with leading French animal-painters, such as Auguste Bonheur."

It was in 1875, that, with his young wife, he went to Paris, where he studied at the *École des Beaux-Arts* under Gérôme. During the four years that he stayed in Paris, his interest in portraying the human countenance became greater than his interest in painting animals. We have a very beautiful glimpse of those early years and an impression of young Thayer's relations to the other students of the Quarter, as seen through the eyes of his fellow-countryman and fellow-student, George de Forest Brush.

"We all went to Paris about the same

time," Mr. Brush says. "Everybody was going. And I can say that coming into that strange life of the Paris Latin Quarter, I know many of the young Americans, along with myself, were stunned by it. It seemed at first a great shock. As it was, finding ourselves in a universe that would be bad anywhere—in New York to-day—most of the young students easily gave in to the rather low point of view of the community of students of all nations that formed the Quarter. And Abbott was the influence that I know must have held many a young man up to an ideal of conduct. It was his stand as against the drift of the Quarter, that endeared him to many of us. It is what attracted me to him." This would seem as fine a thing as a man could say of his friend.

It was not, as Mr. Brush explained, that life in the Latin Quarter of Paris and among art students differed essentially from life in other classes of society there or elsewhere, or among students of other professions. Un-

happily there is almost everywhere the same need and the same opportunity of taking a stand for an ideal of conduct, which Mr. Thayer took when confronted with the Paris world.

To the young Mrs. Thayer Mr. Brush pays the most beautiful tribute. "She was a woman of great refinement," he tells us, "gentle and lovely. Abbott talked and talked against the drift of the day, but Mrs. Thayer was an influence by being what she was, more wonderful than anything that Abbott could say."

On getting back to America, Mr. Thayer began the New York studio years, which lasted approximately from 1879 to 1890. During this period he lived with his family at one or another country-place on the Hudson River,—at Cornwall, or Peekskill, or Yonkers, or Scarborough,—coming down to his studio in New York every day. He went to Dublin, New Hampshire, at first only for the summers; but gradually the summer

ABBOTT H. THAYER

cottage at Monadnock came to be the permanent home, and the Thayers have now for some time lived there the year round.

Mr. Thayer has many friends by whom he is admired and loved, and his influence among them is very great; but more and more as the years go by, he has lived apart, absorbed in his art and in his study of nature. At Dublin, which he seldom leaves, his life is isolated, and he spends hours at a time alone on the mountain, or in his canoe on the lake. He lives solely for his art, with the single and unvaried thought of expressing his own ideals, and without seeking public applause through the usual channels of social intercourse and official relationship.

Another friend of many years, his neighbor across the lake at Dublin, George Grey Barnard, emphasizes the influence that this habit of thought, of solitary contemplation, has had upon Mr. Thayer's art, which is as far removed as possible from the urge and restless striving of modern thought.

“Abbott Thayer has always been an idealist,” Mr. Barnard says, “with the noblest qualities of mind and character, and his development has been ever upward, still higher, toward more lofty thoughts and ideals. If I were to choose one word by which to describe Abbott Thayer, it would be excelsior. He has realized by his living and by his art the highest spiritual qualities.”

It may perhaps not be amiss to speak here of the rather unusual method of working which Mr. Thayer has of late years followed. It is a method which seems soundly logical as a means of avoiding the painter's great danger—that of losing the virtues already secured in an attempt to carry them further; as often the harder he tries to get back to the point at which he had secured some merit in his picture, the farther wrong he goes.

Mr. Thayer will begin a picture, and as soon as he feels it has become a valuable thing he will get an assistant to make him

a copy of it. On this he goes forward again, lighted by the measureless comfort of the original's safety, while it directs his handling of the replica, which under his hand soon outstrips the first. He will then take up the first picture, or begin a third. The hindermost, so to speak, of the three learns from the superiorities of the others which of these virtues to appropriate, and thereby become the best of all. Thus he works with the assurance that he cannot lose anything already secured. It may be that the second picture will be the one which in the end he will feel is the best, or it may be the third, or the first.

It is interesting, in view of the many pictures which Mr. Thayer has painted of winged figures, to know of the deep love he has had for the sea gulls. His intense interest in preserving these birds and the help which he gave toward this end are worthy of note. He made repeated pleas that some effort be made to prevent their being ex-

terminated by egg and plumage hunters along our Atlantic coast, and by his eloquent appeals helped to raise funds to finance the work of saving the gulls and other birds whose existence was endangered.

This is not the place to speak at length of Mr. Thayer's work as a naturalist. That is another story, and yet, that a painter should be the one best qualified to judge, and to speak as an expert of the science of concealing-coloration in the animal kingdom, does not seem strange. "The laws of color-correlation," Mr. Thayer points out, "are of course the very axis of the art of coloring, and any intellectual painter inevitably *is* the scientist of all that is knowable in this matter."¹

The beginning of his especial interest in the problem of concealing-coloration in the animal kingdom was the sudden realization that there was in the inconspicuousness of

¹"Concealing-Coloration," by ABBOTT H. THAYER, *Popular Science Monthly*, July, 1911, page 34.

nearly all creatures in nature, a set of certain underlying principles of which no hint was to be found in any books.

What Mr. Thayer has tried to show is *why* animals and birds are invisible *when* they are. He has never claimed that they are invisible under all circumstances. Models demonstrating his theory have been permanently placed in the Natural History Museums of London, Oxford, and Cambridge.

The researches to which Mr. Thayer has devoted so much time and thought have come into sudden popular favor in the "camouflage" of the World War. For camouflage, in so far as it departs from the trickery of ambushing and disguise which is as old as warfare, is for the most part the direct outgrowth of Mr. Thayer's elaborate and minute researches in the field of natural protective coloration. In a large measure, it is based very definitely upon the laws of concealment and disguise as set forth in the

book, "Concealing-Coloration in the Animal Kingdom," written by Mr. Thayer's son, Gerald H. Thayer, on the basis of his father's work, and first published in 1909. This book was well known, and on the whole accepted, by the scientists of the old world at the outset of the war, and it became the basis for certain radically new departures in the visual trickery of the battlefield, which the French have named "camouflage." Ample and precise testimony on these points has been vouchsafed Mr. Thayer by eminent European scientists. Mr. Thayer himself went to England in the autumn of 1915 in order to explain certain points concerning war-concealment more effectively. The American Army camouflage, initiated by the artist, Barry Faulkner, a cousin of Mr. Thayer's, was at first based wholly upon Abbott and Gerald Thayer's data and suggestions.

H. M. B.



No. 1 Caritas

CATALOGUE

1 Caritas

Lent by the Boston Museum of Fine Arts

2 Winged Figure

Dated 1889

Lent by Smith College

3 Stevenson Memorial

Lent by Mr. John J. Albright

4 Bowl of Roses

Lent by Worcester Art Museum

5 Portrait of a Young Girl

Dated June 20, 1917

Lent by Worcester Art Museum

6 The Virgin

Lent by Smithsonian Institution (Freer Collection)

7 Diana

Lent by Smithsonian Institution (Freer Collection)

ABBOTT H. THAYER

8 Winged Figure seated on a Rock

INSCRIPTION: Mater filiae meae tibi hoc monumentum. NOTATION: This picture is never to be retouched—not one Pin-Point. ABBOTT H. THAYER. *Monadnock, April, 1916*

Lent by Smithsonian Institution (Freer Collection)

9 Winged Figure

Dated 1911

Lent by Smithsonian Institution (Freer Collection)

10 Portrait of the Artist's Daughter

Lent by Smithsonian Institution (Freer Collection)

11 Portrait of the Artist's Son

Dated Aug., 1892

INSCRIPTION: Gerald Handerson Thayer

Lent by Smithsonian Institution (Freer Collection)

12 Capri

Dated 1901

Lent by Smithsonian Institution (Freer Collection)



No. 6 The Virgin

CATALOGUE

- 13 Sketch of Cornish Headlands
Lent by Smithsonian Institution (Freer Collection)
- 14 Winter Dawn on Monadnock
Dated 1918
Lent by Smithsonian Institution (Freer Collection)
- 15 The Angel
Dated 1918
Lent by Smithsonian Institution (Freer Collection)
- 16 Portrait of Alice Freeman Palmer
Lent by Wellesley College
- 17 Portrait of a Girl in White
Lent by Miss Mary A. Greene
- 18 Portrait of Miss Anne Palmer
Dated Paris, 1878
Lent by Mr. Charles Lansing Baldwin
- 19 Ideal Head
Dated 1917
Lent by Mr. Charles Lansing Baldwin

ABBOTT H. THAYER

20 Winged Figure

Dated 1912

Lent by Mr. John F. Braun

21 Boy and Angel

Lent by Mr. Abbott H. Thayer

22 Vineyard Sound, Nantucket

Lent by Mr. Abbott H. Thayer

“My temptation to show all I have achieved up to date has made me send this ‘Boy and Angel’ and ‘Vineyard Sound’ while I am still working on them.” (*Signed*) ABBOTT H. THAYER

23 My Children

NOTATION: Painted by me, Abbott H. Thayer, about 1900. Finished, Dec. 1, 1910, or rather touched again

Owned by Carnegie Institute

24 Portrait of a Young Girl

Dated 1891

Lent by Mr. Walter Hunnewell

25 Portrait of Young Woman

Lent by Mr. J. Alden Weir



No. 17 Portrait of a Girl in White

CATALOGUE

26 Study in White

Dated 1906

*Lent by the American Committee for Devastated
France*

27 Sketch for Angel

Lent by Mr. William James

28 Portrait of Joe Evans

INSCRIPTION: FOR JOE EVANS FROM A. H. THAYER

Lent by Mr. Charles C. Burlingham

29 Crossing the Ferry

Dated 1875

Lent by Mr. Charles C. Burlingham

30 The Donkey

Dated Paris, 1876

Lent by Mrs. W. W. Fenn

31 Portrait of Susan Linn Sage

Lent by Mr. James Fenimore Cooper

32 Portrait of Raphael Pumpelly

Lent by Mr. H. A. Hammond Smith

ABBOTT H. THAYER

- 33 Cloudy Afternoon on the Marsh
Dated 1878
Lent by Miss Ellen J. Stone
- 34 Portrait of Miss Adeline Cheney
Lent by Mrs. Adeline Olcott
- 35 Roses
Lent by Miss Louise L. Kane
- 36 Woman's Head. *Sketch*
Lent by Miss Mary A. Greene
- 37 Little Girl in White. *Sketch*
Lent by Miss Mary A. Greene
- 38 Sketch of Monadnock Mountain
Dated 1897
Lent by Miss Mary A. Greene
- 39 Sketch for Lunette in the Walker Art
Building, Bowdoin College, Maine:
"Florence Protecting the Arts"
Lent by Miss Mary A. Greene
- 40 Portrait
Lent by Mrs. E. M. Whiting



No. 2 Winged Figure

CATALOGUE

- 41 Portrait of a Child
INSCRIPTION: Begun 1903. ABBOTT H. THAYER.
Monadnock, 1905
Lent by Mrs. E. M. Whiting
- 42 Autumn Afternoon in the Berkshires
Dated 1879
Lent by Mrs. E. M. Whiting
- 43 Study of a Tiger's Head
Lent by Mr. Victor G. Bloede
- 44 Water Lilies
Lent by Dr. Henry Taber
- 45 Sketch for Angel
Lent by Mr. Abbott H. Thayer
- 46 Winged Figure
Dated 1918
Lent by Mr. Abbott H. Thayer
- 47 Lion at Rest
Lent by Mrs. Samuel Bancroft, Jr.
- 48 Portrait of Beatrice
Lent by Mrs. Hendrick S. Holden

ABBOTT H. THAYER

49 Head

Lent by Mrs. Hendrick S. Holden

50 Head of a Man

Lent by Mr. Abbott H. Thayer



No. 3 Stevenson Memorial



A Group of Pictures Illustrating
PROTECTIVE COLORATION
IN NATURE

*And concerned with the Origination of
Camouflage in War*

IN an article entitled "The Law which underlies Protective Coloration," Mr. Abbott H. Thayer says, "It is the law of gradation in the coloring of animals, and is responsible for most of the phenomena of protective coloration except those properly called mimicry."

"Naturalists have long recognized the fact that the coloring of many animals makes them difficult to distinguish, and have called the whole phenomenon protective coloration, little guessing how wonderful a fact lay hidden under the name."

Mimicry makes an animal appear to be some other thing, whereas this newly discovered law makes him cease to appear to exist at all.

"The newly discovered law may be stated thus: Animals are painted by nature darkest on those parts which tend to be most lighted by the sky's light, and vice versa" (lightest on those

parts which are in shadow), with the result that the "two effects cancel each other" when the animals are seen under the light of the sky, so that they approach something like invisibility. To quote from a New York *Tribune* review, "The point is extremely difficult to set forth without the aid of diagrams and other examples, but we may, perhaps, clarify it a little by adding that while the model of a bird painted green all over and placed against a green background, would be unqualifiedly conspicuous, the countershading of the same model according to nature would cause it to melt into the background."

Articles and Books by Abbott H. Thayer

CONCEALING-COLORATION IN THE ANIMAL KINGDOM, an Exposition of the Laws of Disguise through Color and Pattern; Being a Summary of Abbott H. Thayer's Disclosures, by Gerald H. Thayer, with an introductory essay by A. H. Thayer

THE LAW WHICH UNDERLIES PROTECTIVE COLORATION, by Abbott H. Thayer, in *The Auk*, April, 1896

FURTHER REMARKS ON THE LAW WHICH UNDERLIES PROTECTIVE COLORATION, by Abbott H. Thayer, in *The Auk*, October, 1896

PROTECTIVE COLORATION IN ITS RELATION TO MIMICRY, COMMON WARNING COLOURS, AND SEXUAL SELECTION, by

CATALOGUE

Abbott H. Thayer. Communicated by Prof. Edward B. Poulton, M.A., D.Sc., F.R.S. (Read October 21, 1903.)
Published: *Transactions of the Entomological Society of London*, December 24, 1903

AN ARRAIGNMENT OF THE THEORIES OF MIMICRY AND WARNING COLORS, by Abbott H. Thayer, in *Popular Science Monthly*, December, 1909

CONCEALING-COLORATION, by A. H. Thayer, a letter to *The Auk*, printed January, 1911

CONCEALING-COLORATION, by Abbott H. Thayer, in *Popular Science Monthly*, July, 1911

CONCEALING-COLORATION: A Demand for Investigation of my Tests of the Effacive Power of Patterns, by Abbott H. Thayer, in *The Auk*, October, 1911

CAMOUFLAGE, by Abbott H. Thayer, in *The Scientific Monthly*, December, 1918

RECORD OF PAINTINGS

By *Abbott H. Thayer*

∴

YOUNG WOMAN. Owned by Metropolitan Museum of Art

WINTER SUNRISE ON MONADNOCK. Owned by Metropolitan Museum of Art

DUBLIN POND, NEW HAMPSHIRE. Owned by Smithsonian Institution (*Evans Collection*)

HEAD. Owned by Smithsonian Institution (*Freer Collection*)

PORTRAIT OF A LADY. Owned by Smithsonian Institution (*Freer Collection*)

MONADNOCK NO. 2. Owned by Smithsonian Institution (*Freer Collection*)

MONADNOCK MOUNTAIN (WATER-COLOR). Owned by Smithsonian Institution (*Freer Collection*)

HEBE. Painted about 1885. Owned by Cleveland Museum of Art

LUNETTE IN THE WALKER ART BUILDING, BOWDOIN COLLEGE, MAINE, "FLORENCE PROTECTING THE ARTS." Dated 1894. Owned by Bowdoin College

PORTRAIT OF MISS BESSIE STILLMAN. Owned by Miss Clara F. Stillman

SISTERS. Owned by Miss Clara F. Stillman

PORTRAIT OF HER CHILD. Owned by Mrs. J. Montgomery Sears

PORTRAIT. Painted in 1902. Owned by Mr. John J. Albright

ABBOTT H. THAYER

PORTRAIT OF MISS ANNE PALMER. Painted about 1883. Owned by Mr. E. Nelson Fell

A BRIDE. Painted about 1895. Owned by M. Knoedler and Company

YOUNG WOMAN IN OLIVE PLUSH. Owned by Mr. Abbott H. Thayer

HEAD (DRAWING). Owned by Mr. Abbott H. Thayer

LANDSCAPE (WATER-COLOR). Owned by Mr. Abbott H. Thayer

SCENE IN FOREST OF FONTAINEBLEAU. Owned by Mrs. Abbott H. Thayer

WINTER LANDSCAPE. Owned by Mrs. Abbott H. Thayer

SKETCH FOR AN ANGEL. Owned by Mr. Alexander R. James

PORTRAIT HEAD. Owned by Mrs. Grenville Clark

LANDSCAPE (WATER-COLOR). Owned by Mr. Augustus Hemenway

WINTER LANDSCAPE. Owned by Dr. Joel E. Goldthwait

PORTRAIT OF MRS. ATWATER. Painted in 1888. Owned by Mrs. Louis Lombard

PORTRAIT OF A LADY. Dated 1890. Owned by Cincinnati Art Museum

VIEW ON THE SEINE. Painted about 1877. Owned by Mrs. Laurence Grose

DONKEY. Painted about 1880. Owned by Mrs. Laurence Grose

RECORD OF PAINTINGS

- HEAD OF A GIRL. Painted about 1880. Owned by Mrs. Laurence Grose
- PLAYING SICK. Painted before 1875. Owned by Miss Alice L. Sand
- WHO SAYS RATS? Painted before 1875. Owned by Miss Alice L. Sand
- BOY AND DOG. Painted before 1875. Owned by Mrs. James Kingsley Blake
- PORTRAIT OF MARY DOW. Owned by Mr. Thomas Millie Dow
- PORTRAIT OF ELSIE PILCHER. Owned by Mr. Thomas Millie Dow
- PORTRAIT OF MRS. WILLIAM F. MILTON. Painted in 1880. Owned by Mrs. William F. Milton
- PORTRAIT OF DR. WILLIAM HENRY THAYER. Painted about 1880. Owned by Mr. Richard T. Fisher
- COWS COMING FROM PASTURE. Dated 1875. Owned by Mrs. H. R. Kunhardt
- COWS COMING THROUGH THE WOODS. Dated 1879. Owned by Mrs. H. R. Kunhardt
- HUNTER WAITING FOR GAME. Owned by Mr. F. A. Faulkner
- VIRGIN ENTHRONED. Owned by Mr. John Gellatly
- WINGED FIGURE. Owned by Mr. John Gellatly
- MY CHILDREN. Owned by Mr. John Gellatly
- MOTHER AND CHILD. Dated 1885. Owned by Mr. John Gellatly

ABBOTT H. THAYER

BROTHER AND SISTER. Dated 1889. Owned by Mr. John Gellatly

PORTRAIT OF A LADY. Owned by Mr. John Gellatly

PORTRAIT OF A YOUNG GIRL. Owned by Mr. John Gellatly

PORTRAIT OF A MAN. Dated 1915. Owned by Mr. John Gellatly

PORTRAIT SKETCH OF A YOUNG BOY. Owned by Mr. John Gellatly

ST. IVES. Dated 1898. Owned by Mr. John Gellatly

PORTRAIT OF "SHANDY." Dated Dublin, N. H., 1901. Owned by Dr. E. Channing Stowell

YOUNG WOMAN. Painted in 1881 or 1882. Owned by the Misses Beach

CATTLE. Painted before 1875. Owned by Miss Ellen J. Stone

HEAD OF A GIRL. Owned by Miss Ellen J. Stone

CROSSING THE FERRY. Dated 1875. Owned by Miss Mary A. Brackett

CROSSING THE FERRY. Painted about 1878. Owned by Mrs. E. M. Whiting

YOUNG LION IN CENTRAL PARK. Painted in 1870. Owned by Mrs. E. M. Whiting

PORTRAIT OF A PET COLLIE. Painted in 1868. Owned by Mrs. E. M. Whiting

FAMILY CAT (DRAWING). Painted in 1874. Owned by Mrs. E. M. Whiting

DUCK. Painted in 1866. Owned by Mrs. E. M. Whiting

RECORD OF PAINTINGS

LANDSCAPE WITH COWS. Painted about 1885. Owned
by Mrs. F. G. Ireland

PORTRAIT OF MISS ELIZABETH FRENCH. Painted
about 1882. Owned by Lady Cheylesmore



